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Poetry of Banquet

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It has been said that description of scenery for its own sake, not for symbolizing or allegorical purpose, started with *gongyan shi* 公讌詩 of Jian-an 建安. Indeed there is no allegorical intention here, but the poem does not describe natural scenery. It praises things artificially arranged in order to create a festive atmosphere. The guests' imagination work upon the non-realistic, praising the host with a prayer for his long life, and wishing for the perpetuation of the present delight. While the guests sing of joy, the host's poem is sorrowful about the transient nature of this elation, and of life as well. There is a clear contrast between their attitudes. It may be something of a ritualistic reply scheme of life, which reflection gives additional depth to it. This contrast between the host and the guests can also be observed in *Jingu ji xu* 金谷集序 by Shi Chong 石崇 of West Jin 西晋, and *Lanting xu* 蘭亭序 by Wang Xizhi 王羲之 of East Jin 東晋, too, though here the contrast may not be as clear, shows the host, Wang Xizhi, lamenting the brevity of life. The tradition of expressing sadness in the midst of a banquet continues up to Li Bai's 李白 *Chunye Taoliyuan Xu* 春夜桃李園序. This pattern, however,

shows a new development in Du Fu 杜甫. *Jiuri Lantian Cuishi Zhuang* 九日藍田崔氏莊, though retaining the traditional pattern of being sorrowful at a Chongyang 重陽 banquet, expresses a lyricism which is anything but conventional, a lyricism generated by a particular individual in particular circumstances. Here is a transition from literary convention to personal lyricism. Later in Su Shi's 蘇軾 *Chibi Fu* 赤壁賦 one finds a new philosophy, expressive of a positive attitude towards life, as develops into new phases, while continuing its long history.

On the Term “Chu 楚”

—The cultivation of Lu Ji's consciousness of the metre in verse—

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While Lu Ji 陸機 was considered as the precursor referring to the metre in his *Wen fu* 文賦, the literal critics in the Six Dynasties 六朝 often consider that the sounds in the works of Lu Ji and Lu Yun 陸雲 are “Chu.” It suggests that their metre were different from their contemporaries. However it has not been obvious what this term “Chu” signifies. The present paper inspects Lu Yun's *The Letters to Brother* 與平原書, in which Zhang Hua 張華 labels the sounds of Lu Ji “Chu”, and analyze their rhyme style in poetry and prose.

Through this examination, unusual peculiarities are found out in their rhyme, which is different from the north literati in that time, but is rather common to some from Wu 吳, which is Lu brothers' native place. Moreover Lu Yun's letters suggested that Lu Ji and Lu Yun seemed to have some common standard in rhyme style. Lu Yun said, “rhyme in Xian 獻 and Yan 宴 followed Wang Can's 王粲 example,” “I know both Che 徹 and Cha 察 must not rhyme with Ri 日, but cannot find a right word,” and so on.

In addition, Lu's acquaintances and surrounding environment must have influenced their rhyme style. Some literati entering to West Jin 西晉 government from Wu, who were Lu Ji's friends or juniors, are featured in the history books to be well versed in music. With this group of literati Lu Ji and Lu Yun may have gotten a chance

to discuss the music, the works of poetry and prose, and the rhyme style of the north and south. Zhang Hua who always supported Lu brothers in the north was also a composer in the Music Bureau of West Jin government. Such an association surrounding Lu cultivated his keen sense of the metre in verse.

The Grave Memoirs by Yu Xin

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When we read a literary work which has described a figure of some person, we can find out two sorts of expressions of “individuality” (個). One sort is a description of an individuality of the objective character, and another one is a reflection of the individuality of the writer himself. In this study, especially by means of examining the works of the Grave Memoir style—here, this term contains all styles that pay a tribute to the memory of a person, such as the Epitaph (碑), the Dirge (誄), the Lament (哀), the Grave Memoir (墓誌) and so on—by Yu Xin 庾信, trying to investigate the construction of the expression of those two “individuality”.

Yu Xin, one of the most distinctive writer in the Northern Zhou dynasty (北周), has produced more than thirty pieces of works of the Grave Memoir style. It is a rare case in this genre that such a good number of the works which have been produced by a specific writer remains now. So they are worthy of examining as an important clue to clear up various characters of the history of the parallel-style prose (*Pianwen* 駢文). Of course, the Grave Memoirs by Yu, as most of pieces by the other writers in the Six dynasties (六朝), mostly are parallel-style.

Although most of those pieces have been made in response to consignations from persons of ranks, which may be the ideal evidences to prove that Yu has been regarded as a fine writer in the Northern Zhou, we can distinguish a few pieces from the others, and can find out very interesting tendency on this point. The few, such as the Grave Memoir of Wu Mingche 吳明徹 and Liu Xia 柳遐, are which have described the persons who had some backgrounds in common with Yu. The difference between them and the other pieces

for the person in direct descent from the Northern dynasties (北朝) is especially remarkable in the formation of the parallel phrase. Both in the part which tell about the career of the objective person, and in the most eulogistic part, Yu has often formed a single phrase before or after parallel phrases, and such formation has effectively brought about a broke meter. Certainly, Yu Xin's works of this genre are caharacterized by the combination of parallel phrase and nonparallel phrase. Moreover it may be said that it had been the turning point which distinguish Yu's works from the other's in the Six dynasties.

Kuriyakawa Hakuson and the modern Chinese writers

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The influence of Kuriyakawa Hakuson on Chinese modern literature has been far reaching in view of his close linkage with the members of Wenxue Yanjiuhui (文學研究會) and Chuangzao She (創造社) which were important literary associations in China during the early 20 th century. Through the contacts of Kuriyakawa Hakuson with the members of Chuangzao She such as Tian Han (田漢), Guo Moruo (郭沫若), Xu Zuzheng (徐祖正) and Zhang Fengju (張鳳舉), the members of Wenxue Yanjiuhui such as Lu Xun (魯迅), Zhang Wentian (張聞天), Shen Zemin (沈澤民) indirectly took the aesthetic views of Kuriyakawa Hakuson. In addition, members of Wenxue Yanjiuhui holding contrary views to those Chuangzao She such as Xie Liuyi (謝六逸) and Mao Dun (茅盾) seemed to adopt his emphasis on "description" instead of "experiment" when they advocated naturalism. On the surface, naturalism and aestheticism are conflicting in the aspect of description. However, after a close examination of the literary views of Kuriyakawa Hakuson and sources of his views, it will not be difficult to find their common grounds. Analysis and reasoning on these areas are the focus of my PHD thesis. As the first chapter of my thesis, the purpose of this paper is only to examine the historical facts to prove the influence of Kuriyakawa Hakuson on modern Chinese literature.

TRANSLATIONS AND NOTES :

Zhuzi Yulei Dushufa (The reading Method)

—Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Dôshisha Women's University. Mareshi SAITÔ, Kyôto University.

REVIEWS :

Issei TANAKA : *Sharmanistic Theatre In China*. 1993

—Bunkyô KIN, Kyôto University.

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